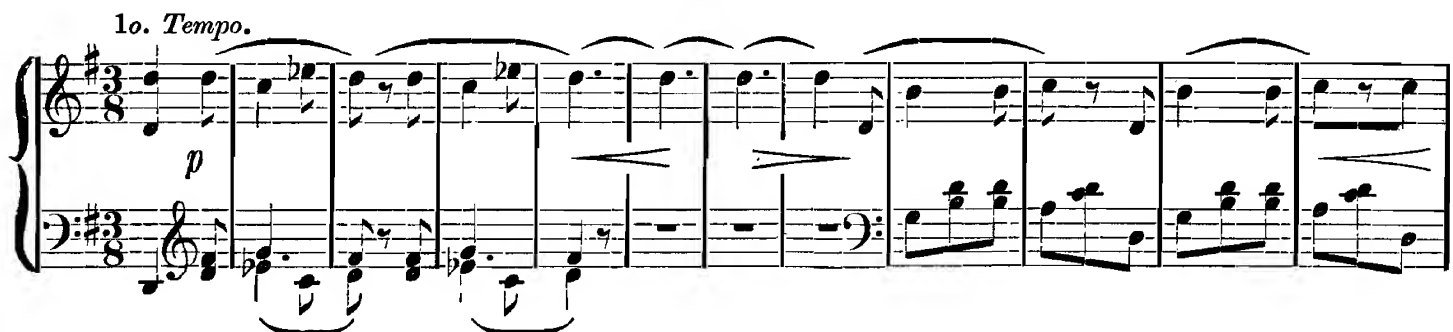
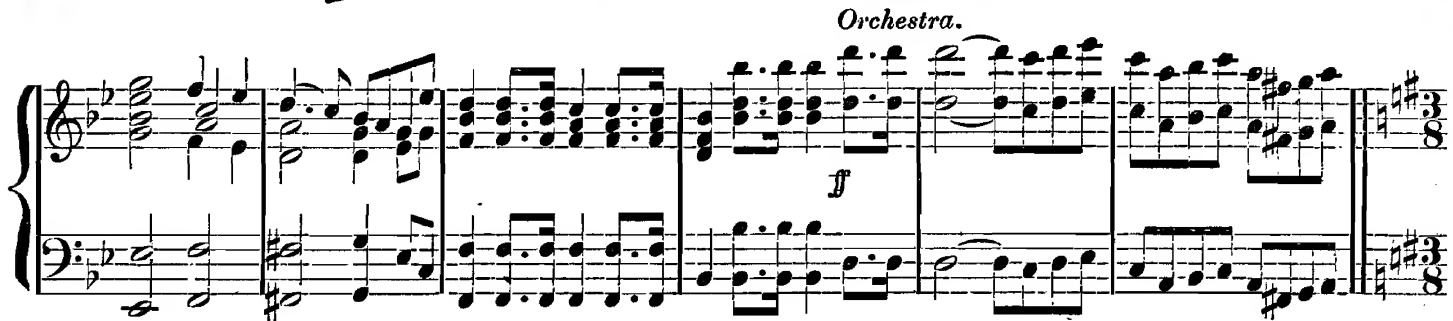


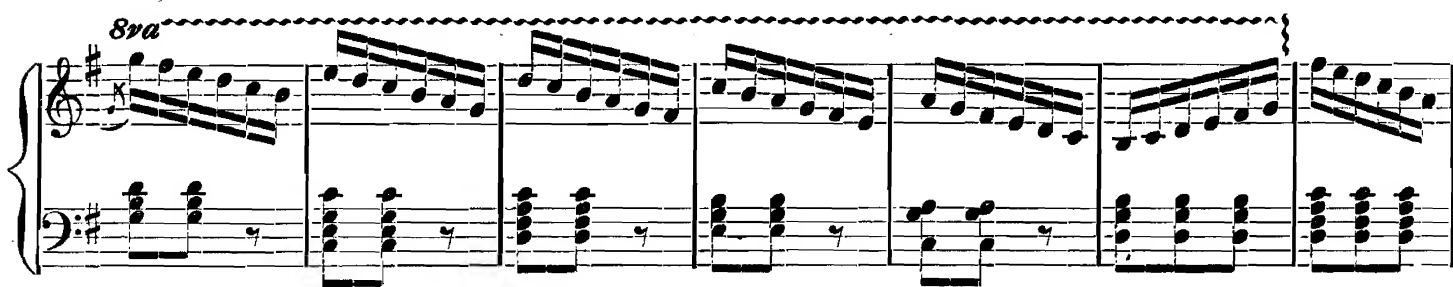
ACT II.
ENTR'ACTE.*Allegro.*



Marziale.. Played behind the curtain.







Curtain rises.

134
ACT II.

The palace. A grand hall, at the back, a large door opening upon a festal gallery. At the left, a window, at the right, a door leading to the apartments of the princess. On the sides, right and left, large doors on the second wing, and a small private door on the first wing.

WITH OUR PRINCESS.
INTRODUCTION.

SCENE I.—CHORUS OF BRIDES. JOSEFA, the ELEVEN BRIDES, EIGHT PAGES.

Allo, Moderato.

JOSEFA.

1st & 2d Sopranos. **THE BRIDES.**

1st & 2d Sopranos. **THE PAGES.**

With our prin - cess we

With our prin - cess we

mf

shall be mar - ried, And her train by us will be car - ried. No fear be - tray,....

shall be mar - ried, And her train by us will be car - ried. No fear be - tray,....

No fear be - tray ;.... When the feast is all o'er and end - ed, We all will sup, 'tis

No fear be - tray ;.... When the feast is all o'er and end - ed, We all will sup, 'tis

thus in - tend - ed, We all will sup, Just by our - selves, With our bride - grooms

thus in - tend - ed, We all will sup, Just by our - selves, With our bride - grooms

gay,..... We all will sup, all by ourselves, With our bride-grooms gay.

gay,..... We all will sup, all by ourselves, With our bride-grooms gay.

1st & 2d PAGES. (*bringing their trays.*)

Our

p

of - fice is to ten - der The la - test course, and ren - der Fruits and

Jos. *f*

Fruits and des - sert com - plete.

THE BRIDES. *f*

Fruits and des - sert com - plete.

TUTTI. *f* 3rd & 4th PAGES.

des - sert com - plete. Fruits and des - sert com - plete. Blanc - mange and su - gar

f *p*

can - dy, Ice - - cream in glass - es han - - dy, Nuts, and bis - cuits so

JOSEFA. *f*

Nuts, and bis - cuits all sweet.

Nuts, and bis - cuits all sweet.

5th & 6th PAGES.

sweet, Nuts, and bis - cuits all sweet. Ripe grapes An - da - lou - si - an, With

f *p*

or - an - ges Mur - ci - an, And can - died fruits di - - vine,

cres.

f JOSEFA.

And candied fruits di - vine.

And candied fruits di - vine.

7th & 8th PAGES.

And candied fruits di - vine. Crisp cake of Flemish sa - vor, Sponge - drops with al - mond

f *p*

f

Comfits filled with sweet wine. With our prin - cess we

f

Comfits filled with sweet wine. With our prin - cess we

f

fla - vor, Comfits filled with sweet wine. Comfits filled with sweet wine. With our prin - cess we

f

mf

shall be mar - ried, And her train will by us be car - ried, No fear be - tray, No fear be - tray.

shall be mar - ried, And her train will by us be car - ried, No fear be - tray, No fear be - tray.

shall be mar - ried, And her train will by us be car - ried, No fear be - tray, No fear be - tray.

When the feast is all o'er and end - ed, We all will sup, 'tis thus intend - ed, We all will sup, just by ourselves,

When the feast is all o'er and end - ed, We all will sup, 'tis thus intend - ed, We all will sup, just by ourselves,

When the feast is all o'er and end - ed, We all will sup, 'tis thus intend - ed, We all will sup, just by ourselves,

With our bride-grooms gay,..... We all will sup, just by ourselves, With our bride-grooms gay.

With our bride-grooms gay,..... We all will sup, just by ourselves, With our bride-grooms gay.

With our bride-grooms gay,..... We all will sup, just by ourselves, With our bride-grooms gay.

ALL THE PAGES. (*gazing at the brides, passing the refreshments to them whose hands are full.*)

What wide a - wake ex - pres - sion! What tints of red and white!

Fair bride, hear my con - fes - sion, I love you, hon - or bright!

JOSEFA.

Gay page, you're at us laughing? You are but children .yet.

THE BRIDES. (*laughing.*)

Gay page, you're at us laughing? You are but children yet.

Grand-sire you'll be, no chaf - fing, Ere twen - ty years you get.

Grand-sire you'll be, no chaf - fing, Ere twen - ty years you get.

ALL THE PAGES.

Ah ! you

p *f* *p*

ALL THE PAGES.

Allegro Vivo.

mean but to mock us; Take care you don't pro - - voke us, Or your

JOSEFA.

Take good care, pret - ty pag - - es, Be - have more like young

gibes we'll re - flect, Or your gibes we'll re - flect.

p

sa - ges, Or I'll your ways cor - rect.

mf

Why soft heart, a - buse us? Why

mf

This system contains measures 1 through 5. The vocal line begins with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics 'sa - ges, Or I'll your ways cor - rect.' are written below the first four measures. The piano accompaniment consists of a grand staff with treble and bass clefs. The dynamic marking *mf* (mezzo-forte) appears above the vocal line in measure 4 and below the piano line in measure 4.

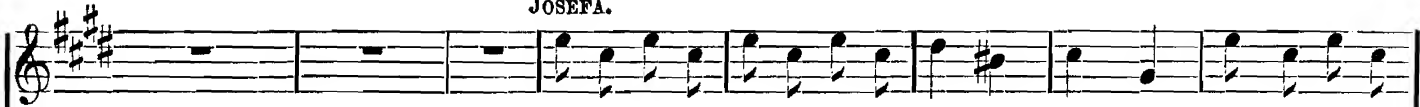
think to re - fuse us? Why think to re - fuse us? I wait for a kiss!

This system contains measures 6 through 11. The vocal line continues with the lyrics 'think to re - fuse us? Why think to re - fuse us? I wait for a kiss!'. The piano accompaniment continues with the same grand staff notation.

That sweet kiss I'll take,.... And risk not the los - - ing, But, de - spite re -

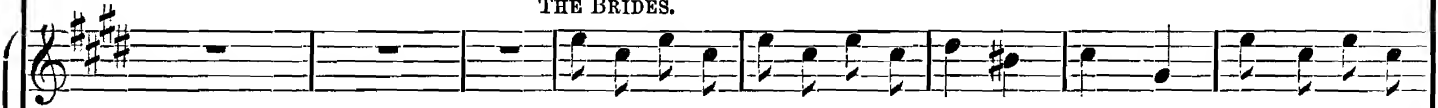
This system contains measures 12 through 17. The vocal line continues with the lyrics 'That sweet kiss I'll take,.... And risk not the los - - ing, But, de - spite re -'. The piano accompaniment continues with the same grand staff notation.

JOSEFA.



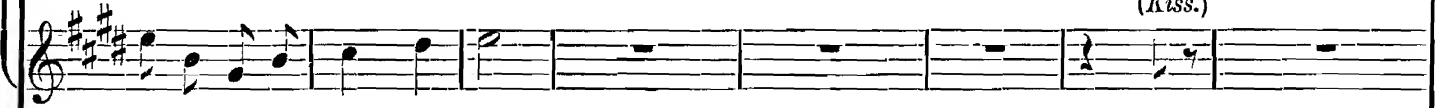
To such pages tender, How re - fuse sur - ren - der, How refuse sur -

THE BRIDES.

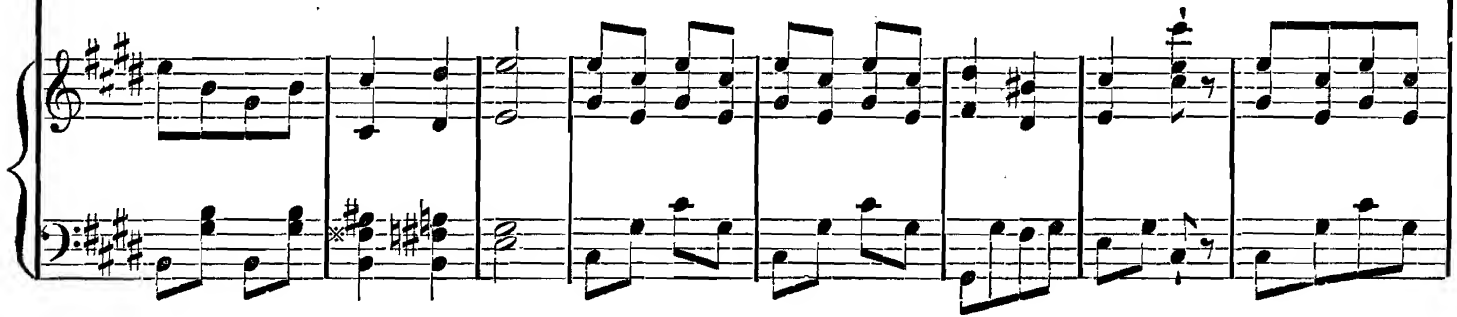


To such pages tender, How re - fuse sur - ren - der, How refuse sur -

(Kiss.)



- fus-ing, I will noth - ing break!



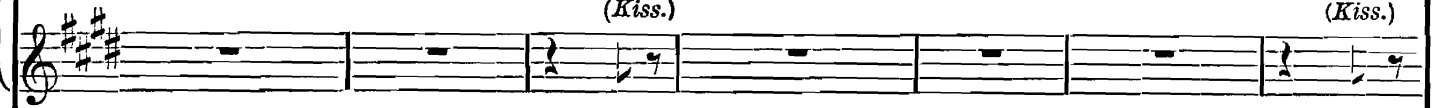
- ren - der! Such a fuss to make. You the kiss may take, If you'll but be ten - der,



- ren - der! Such a fuss to make. You the kiss may take, If you'll but be ten - der,

(Kiss.)

(Kiss.)



If you'll but be tender, And will noth - ing break. To such pages ten - der, How fail to sur -

If you'll but be tender, And will noth - ing break. To such pages ten - der, How fail to sur -

To such pages ten - der, How fail to sur -

- ren - der, How refuse sur - ren - der, A fuss here to make. You the kiss may take, If you will be

- ren - der, How refuse sur - ren - der, A fuss here to make. You the kiss may take, If you will be

- ren - der, How refuse sur - ren - der, A fuss here to make. You the kiss may take, If you will be

ten - der, If you'll but be ten - der, And will noth - ing break !

ten - der, If you'll but be ten - der, And will noth - ing break !

ten - der, If you'll but be ten - der, And will noth - ing break !

f

This block contains the first system of a musical score. It features three vocal staves (soprano, alto, and tenor) and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "ten - der, If you'll but be ten - der, And will noth - ing break !". The piano part includes a forte (*f*) dynamic marking in the fifth measure.

(The pages pursue, and kiss the brides, during this ritornelle. The brides escape, and carry their plates in the gallery.)

This block shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). The music is in 4/4 time and features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

This block shows the piano accompaniment for the second system, continuing the musical theme from the first system. It consists of two staves (treble and bass clef) with a consistent rhythmic pattern.

This block shows the piano accompaniment for the third system, concluding the musical piece. It consists of two staves (treble and bass clef) and ends with a double bar line.

NATIONAL HYMN.

BEHIND THE SCENES.

Marziale.

f

marcato.

marcato.

SCENE II. MORALES. *The PAGES. MORALES appears at the left, and sees JOSEFA, who is the last to go out.*MOR. (*Calling out.*) Josefa! Josefa!

ASCA. Too late! you will not see her; her service keeps her near the princess.

PASC. And yours confines you to the palace gates.

LAZA. That is so— you are a brigadier now, thanks to the princess, who appointed you last evening.

PABLO. And all the brigadiers are posted at the palace tonight.

MOR. Unhappily! my wedding night does not commence until to-morrow at dawn.

PABLO. Does that distress you?

ASCA. I think it does. She is charming— your wife.

PABLO. And she will have to return alone to the homestead.

LAZA. While Monsieur, the bridegroom, dances attendance here.

ALL THE PAGES. (*Surrounding him, and laughing.*) Mr. Bridegroom! Mr. Bridegroom.

MOR. Devil take the pages!

PABLO. Come now, my friends,— we must take pity on the poor groom. Who knows! we may be married ourselves, some day,

perhaps— when we are good for nothing else! Listen, Morales, I think I have found a way to reconcile matters.

MOR. Ah! so much the better!

PASC. It would not be proper that your little wife, who is good enough to eat, should remain alone until tomorrow.

MOR. Isn't that so?

PABLO. Without hearing a tender word, or feeling the pressure of a friendly hand

MOR. That is self-evident. What is your remedy?

PABLO. It is this. I will not leave her for a moment, and you will be sure at least, that someone will be near her, to amuse her while she awaits your return. (*All laugh.*)MOR. Ah! if that is what you call reconciling matters, I don't want it. (*The National Hymn is heard.*)

ASCA. The National Hymn! they are leaving the tables— make room.

ALL THE PAGES. Mr. Bridegroom, to your post!

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SCENE III. *The KING. DON MOSQUITOS.*

THE KING. Very fine, our national air! perfectly beautiful. (*taking MOSQUITOS aside.*) We had a little disorder, just now—in the speeches. I pretended to observe nothing, but positively, there was something wrong. When the corporations were received, did you hear any comments?

MOSQ. To be sure, Sir!

THE KING. Thus, in reply to the milk-dealers and the wine-merchants, the prince has pronounced the address prepared in reply to the agriculturists, and felicitated them that the works of drainage and canalisation would put as much water at their disposition as they could desire.

MOSQ. They all sneered.

THE KING. Parbleu! they had reason to! The replies to the speeches had got mixed up then?

MOSQ. Pardon, Sire! they were all classed and numbered, but the prince got them all in disorder, one might have said purposely.

THE KING. He is quite capable of doing so. When it came to the turn of the bailiffs, he replied to them what he ought to say to the bankers, that he hoped they would be more busy than ever, and that they might not be sufficient for the crowd of their clients.

MOSQ. A crash—then!

THE KING. 'Tis scandalous! At least, let us seem to take no notice. Here comes my court!

SCENE IV. *The same. GAETAN. MICHAELA. DONNA SCOLASTICA. Courtiers. Ladies. JOESFA. GAETAN advances first, giving a hand to MICHAELA who still wears her bridal veil. He pretends not to regard her. All the court follows in stately fashion.*

IN GOTHA'S WORK OF RENOWN.

Entrance of the Court and chorus of the Almanac of Gotha.

Maestoso.

The musical score is written for piano and features a grand staff with treble and bass clefs. The key signature has one flat (B-flat), and the time signature is 2/4. The piece begins with a forte (ff) dynamic and a tempo marking of *Maestoso*. The melody is characterized by triplet figures and a steady, stately rhythm. The score includes various dynamic markings such as *ff*, *mf*, *p*, and *ff* again. The piece concludes with a final chord marked *p*.

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ff

mf detache.

In Go - tha's work of re - nown, Is with great

mf detache.

In Go - tha's work of re - nown, Is with great

mf detache.

staccato.

mf

care, no - ted down Ev - 'ry court, if grand or lit - tle, In its true rank, jot and tit - tle,

care, no - ted down Ev - 'ry court, if grand or lit - tle, In its true rank, jot and tit - tle,

f This, the Al - ma - nac makes known..... *p* But, the court of

f This, the Al - ma - nac makes known..... *p* But, the court of

f *p*

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in two systems of two staves each. The piano accompaniment is shown in a grand staff. The music is in a key with one flat (B-flat) and a 4/4 time signature. The first vocal staff begins with a forte (*f*) dynamic and the lyrics "This, the Al - ma - nac makes known.....". The second vocal staff begins with a piano (*p*) dynamic and the lyrics "But, the court of". The piano accompaniment features a strong bass line and a more active treble line with chords and moving lines.

first po - si - tion, In dis - play, or grand con - di - tion; This thro' et - i -

first po - si - tion, In dis - play, or grand con - di - tion; This thro' et - i -

The second system of the musical score continues the vocal and piano parts. It follows the same layout as the first system, with two systems of vocal staves and a piano accompaniment. The lyrics continue: "first po - si - tion, In dis - play, or grand con - di - tion; This thro' et - i -". The piano accompaniment maintains its harmonic support with chords and moving lines in both hands.

MICAELA.
JOSEFA.

SCOLASTICA.

THE KING.

O - ver all odds

O - ver all odds

O - ver all odds

O - ver all odds

- quette's tu - i - tion (Ri - val - ry has scarce been shown).

- quette's tu - i - tion (Ri - val - ry has scarce been shown).

O - ver all odds

O - ver all odds

is our own, yes! Is our own, as is well known; Is our own, yes!

is our own, yes! Is our own, as is well known; Is our own, yes!

is my own, yes! Is my own, as is well known; Is my own, yes!

is our own, yes! Is our own, as is well known; Is our own, yes!

is our own, yes! Is our own, as is well known; Is our own, yes!

is our own, yes! Is our own, as is well known; Is our own, yes!

Is our own, yes, Is our own, as is well known; Yes, the court of first po -

Is our own, yes, Is our own, as is well known; Yes, the court of first po -

Is my own, yes, Is my own, as is well known; Yes, the court of first po -

Is our own, yes, Is our own, as is well known; Yes, the court of first po -

Is our own, yes, Is our own, as is well known; Yes, the court of first po -

p e cres.

- si - tion, Where, thro' et - i - quette's tu - i - tion, Ev - 'ry - thing's sub - lime - ly

- si - tion, Where, thro' et - i - quette's tu - i - tion, Ev - 'ry - thing's sub - lime - ly

- si - tion, Where, thro' et - i - quette's tu - i - tion, Ev - 'ry - thing's sub - lime - ly

- si - tion, Where, thro' et - i - quette's tu - i - tion, Ev - 'ry - thing's sub - lime - ly

- si - tion, Where, thro' et - i - quette's tu - i - tion, Ev - 'ry - thing's sub - lime - ly

p cres. *allargando.* *ff*

done, Yes, the court of first po - si - tion Is our own, As may be shown, Is our own,.....

done, Yes, the court of first po - si - tion Is our own, As may be shown, Is our own,

done, Yes, the court of first po - si - tion Is my own, As may be shown, Is my own,.....

done, Yes, the court of first po - si - tion Is our own, As may be shown, Is our own,.....

done, Yes, the court of first po - si - tion Is our own, As may be shown, Is our own,.....

f *allargando.* *ff*

..... Yes, and it there is plain - ly shown.....

..... Yes, and it there is plain - ly shown.....

..... Yes, and it there is plain - ly shown.....

..... Yes, and it there is plain - ly shown.....

..... Yes, and it there is plain - ly shown.....

THE KING. (*aside, to SCOLASTICA.*) 'Tis well! all the presentations are over. The court has expressed its joy. What now remains to be done?

SCOL. (*aside.*) Sire! the noble pair, ought in your presence to exchange the first expression of their sentiments.

THE KING. Good! (*aloud.*) Prince, I authorise you to address the princess in a few words.

GAE. (*reading a paper.*) Two people, that nature has separated, have been brought together by our union.

THE KING. (*to MOS.*) Ah! that begins well! I was still afraid of some blundering.

GAE. (*changing the paper.*) The wine growers give us legitimate hopes.

(*Gestures by SCOLASTICA. MICAELA smiles.*)

THE KING. (*uneasy.*) What is all that?

MOS. (*alarmed.*) Oh! it is No. 17. The address to the Agricultural Chamber.

THE KING. Go on!

MICAELA. (*to whom the Camérera seems to dictate her replies.*) For my part, I wish to devote myself entirely to your person, and shall seek to lighten for you the burden of government.

MOS. (*to the KING.*) That is well.

THE KING. Oh! she goes straight—she is right—nothing but that to do.

GAE. The cereals make a good show—

THE KING. Better than his—

MIC. I shall follow your wise counsels—and get inspiration from these noble thoughts.

MOS. (*to the KING.*) Her highness goes straight ahead.

THE KING. She goes on well, there is nothing to be said to the contrary! Is there anything more?

MOS. Yes, the hay crop.

THE KING. Cut it! (*he shakes hands with GAETAN, and withdraws the papers.*) Good! I am content—quite content!

GAE. (*aside.*) Well! It is not difficult! (*he turns upon his heel, and goes away from the princess.*)

THE KING. I have rarely been so happy—(*aside.*) Oh! if I were free, I would send him walking with good heart!

SCOL. The prince has strange distractions.

MIC. (*aside.*) What does it matter? I shall have my turn.

HE SCARCELY LOOKS AT ME.

No. 12.

Moderato.

The musical score is for a piece titled "HE SCARCELY LOOKS AT ME." (No. 12), marked "Moderato." It features a piano introduction and six vocal parts. The piano part begins with a forte (*ff*) dynamic and a 3/4 time signature. The vocal parts enter with a piano (*pp*) dynamic. The lyrics are as follows:

MICAELA. (*aside.*) He scarce-ly looks at me;... His spite and hate I see,.....

JOSEFA. Her, he feigns not to see;... His hate doth spite-ful-ly.....

SCOLASTICA. Her, he feigns not to see;... His hate doth spite-ful-ly.....

THE KING. Her, he feigns not to see;... His hate doth spite-ful-ly.....

GAETAN. I scarce my way can see;... They've forc'd their charms on me,.....

MOSQUITOS. Her, he feigns not to see;... His hate doth spite-ful-ly.....

Flash bold-ly from his eyes, To show dis - dain he tries. But let us, patience tak - ing,
 Flash bold-ly from his eyes, To show dis - dain he tries. But from this fol - ly wak - ing,
 Flash bold-ly from his eyes, To show dis - dain he tries. But from this fol - ly wak - ing,
 Flash bold-ly from his eyes, To show dis - dain he tries. But from this fol - ly wak - ing,
 Naught here shall meet their eyes, But calm hate in dis - guise. Yet, all with patience tak - ing,
 Flash bold-ly from his eyes, To show dis - dain he tries. But from this fol - ly wak - ing,

Keep vengeance from out-break - ing, Till, each a - bout me sees, This proud prince at my knees.
 He'll change the course he's tak - ing, Till each one round us sees, This proud prince at her knees.
 He'll change the course he's tak - ing, Till each one round us sees, This proud prince at her knees.
 He'll change the course he's tak - ing, Till each one round us sees, This proud prince at her knees.
 Till, comes revenge out-break - ing, Then, sweetly at my ease, I'll do what - e'er I please.
 He'll change the course he's tak - ing, Till each one round us sees, This proud prince at her knees,

But, at best, let us, pa - tience tak - ing,
 Till each one sees
 Till each one sees
 Till each one sees
 Yet I must all, with pa - tience tak - ing, Wait, till re-venge in turn out -

Keep our ven - geance from rash out - - break-ing. Till each a - bout me
 him at her knees, Till each a - bout us
 him at her knees, Till each a - bout us
 him at her knees, Till each a - bout us
 break - - ing, Yes, with patience all tak - - -
 him at her knees, Till each a - bout us

sees This proud prince at my knees, Till each a - bout me
 sees Him fall - ing at her knees, This husband at her
 sees Him fall - ing at her knees, This husband at her
 sees Him fall - ing at her knees, This husband at her
 - ing, Till revenge comes out - break - - - ing, I 'shall scape at my ease.

sees,..... This haugh - ty prince, This haugh - ty prince here, at my knees. He scarcely looks at me,
 knees. This husband at her knees. Her, he feigns not to see,
 knees. Her, he feigns not to see,
 knees. Her, he feigns not to see,
 I scarce my way can see,
 knees. Her, he feigns not to see,

His spite and hate I see,..... Flash bold-ly from his eyes, To show dis - dain he tries.

His hate doth spite - ful - ly,..... Flash bold-ly from his eyes, To show dis - dain he tries.

His hate doth spite - ful - ly,..... Flash bold-ly from his eyes, To show dis - dain he tries.

His hate doth spite - ful - ly,..... Flash bold-ly from his eyes, To show dis - dain he tries.

They've forced their chains on me,..... Naught here shall meet their eyes, But calm rage in dis - guise.

His hate doth spite - ful - ly,..... Flash bold-ly from his eyes, To show dis - dain he tries.

f

But let us patience tak - ing, Keep vengeance from out-break - ing, Till, each a - bout me sees, This

But from this fol - ly wak - ing, He'll change the course he's tak - ing, Till each a - bout us sees, This

But from this fol - ly wak - ing, He'll change the course he's tak - ing, Till each a - bout us sees, This

But from this fol - ly wak - ing, He'll change the course he's tak - ing, Till each a - bout us sees, This

Yes, all with patience tak - ing, Till comes revenge out-break - ing, And spite their locks and keys, I'll

But from this fol - ly wak - ing, He'll change the course he's tak - ing, Till each a - bout us sees, This

poco piu. f *molto cres.*

First system of musical notation, measures 1-8. It features five vocal staves and a grand staff (piano). The lyrics are: "proud prince at my knees, proud prince at her knees, We shall see this proud do what e'er I please, proud prince at her knees,". The music is in a key with one flat (B-flat) and 3/4 time. Measures 1-4 are for the first vocal part, measures 5-8 for the second. The piano accompaniment is in the grand staff.

proud prince at my knees,
proud prince at her knees,
proud prince at her knees, We shall see this proud
proud prince at her knees,
do what e'er I please,
proud prince at her knees,

Second system of musical notation, measures 9-16. It features five vocal staves and a grand staff. The lyrics continue: "Till each one round me sees, This We shall see this proud prince. This cres. cen do. This This cres cen do. Yes, This prince, This sfz". The piano accompaniment continues in the grand staff. The lyrics "cres." and "cen" are written below the vocal staves, and "do." is written below the piano staff. The lyrics "This" are written above the vocal staves. The lyrics "Yes," and "This" are written above the piano staff. The lyrics "prince," and "This" are written below the piano staff. The lyrics "sfz" is written below the piano staff.

Till each one round me sees, This
We shall see this proud prince. This
cres. cen do. This
This
cres cen do. Yes,
prince, This
sfz

hus - band fall - ing at my knees.
 hus - band fall - ing at her knees.
 hus - band fall - ing at her knees.
 hus - band fall - ing at her knees.
 I shall es - cape at my ease, shall es - cape at my
 hus - band fall - ing at her knees.

p

This
 We'll
cres - - - *cen* - - - *do*.
 We shall see this proud prince.
 ease,
 We shall see this proud prince,
cres. - - - *cen* - - - *do*.
 Yes,
 We'll

sfz

hus-band fall-ing at my knees. Till each a-bout me sees this haughty hus-band at my knees, this
 see him fall-ing at her knees, This prince
 see him fall-ing at her knees, This prince
 see him fall-ing at her knees, This prince
 I'll es-cape them at my ease, At ease, De-spite their locks and keys, I'll
 see him fall-ing at her knees, This prince

Beaucoup plus lent.

proud prince at my knees, This proud prince fall-ing at my knees.....
 We shall see him fall at her knees.....
 We shall see him fall at her knees.....
 We shall see him fall at her knees.....
 do whate'er I please, I'll es-cape them at ease, at ease.....
 We shall see him fall at her knees,.....

Moderato. THE KING. (Observing Gaetan.)

For fear some new mischance be - fall, Give the signal for the ball. Take your partners,

Moderato.

f

all ! Ac-cording to established rule, 'Tis I must o - pen first the ball, With my fair daugh-

(He takes the hand of the Princess, and commences a dance with her.)

GAETAN.

ter. You don't ob - ject ? No, sure - ly, not at all ; Noth - ing change for

DANCE.

Allegro moderato.

me that you've taught her !

f

Allegretto un poco moderato.

First system of piano accompaniment. The music is in 2/4 time with a key signature of one flat (B-flat). The right hand features a melody of eighth notes, while the left hand provides a harmonic accompaniment of chords and eighth notes. A dynamic marking of *mf* (mezzo-forte) is present in the first measure.

Second system of piano accompaniment, continuing the melody and accompaniment from the first system.

SOPRANO.

First system of the vocal melody for the Soprano part. It begins with a piano (*p*) dynamic marking.

That gay, tune - ful measure Sounds the note of pleasure, For the roy - al pair

TENOR.

First system of the vocal melody for the Tenor part. It begins with a piano (*p*) dynamic marking.

That gay, tune - ful measure Sounds the note of pleasure, For the roy - al pair

BASS.

First system of the vocal melody for the Bass part. It begins with a piano (*p*) dynamic marking.

La la la la la la la la la la la la la

Third system of piano accompaniment, concluding the piece. It continues the harmonic support for the vocalists.

Mov-ing light-ly there.... Gal-lant, gay, at-trac-tive, Limbs well turned and ac-tive,

Mov-ing light-ly there.... Gal-lant, gay, at-trac-tive, Limbs well turned and ac-tive,

la la la la la la la la la la la la la la

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal parts sing the lyrics "Mov-ing light-ly there.... Gal-lant, gay, at-trac-tive, Limbs well turned and ac-tive,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Ah! what a soul of fire Has our great Sire! la la

Ah! what a soul of fire Has our great Sire! la la

la la la la la la la la

mf

The second system of the musical score also consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature remains two flats, and the time signature is 3/4. The vocal parts sing the lyrics "Ah! what a soul of fire Has our great Sire! la la". The piano accompaniment continues with a similar rhythmic pattern, and the dynamic marking *mf* (mezzo-forte) is indicated.

THE KING. (*dancing up to his daughter.*)

First system of musical notation. It includes a vocal line and a piano accompaniment. The vocal line has lyrics: "Come now, my child, us they are heed - ing. With sweetness, gen - tle ness, and". The piano accompaniment features triplets and chords.

Come now, my child, us they are heed - ing. With sweetness, gen - tle ness, and

la la

la la

Second system of musical notation. The vocal line continues with lyrics: "grace. We'll give them samples of good breed - ing, Each with a smil - ing face,". The piano accompaniment continues with triplets and chords.

grace. We'll give them samples of good breed - ing, Each with a smil - ing face,

la la la la la la

la la la la la

p

Ah! what - ea - sy mo - tion, Like the waves of o - cean; Stars of roy - al - ty,

p

Ah! what ea - sy mo - tion, Like the waves of o - cean; Stars of roy - al - ty,

p

La la la la la la la la la la la la la la

Both su - perb to see!.... Gal - lant, gay, at - trac-tive, Limbs well turned and ac - tive,

Both su - perb to see!.... Gal - lant, gay, at - trac-tive, Limbs well turned and ac - tive,

la la la la la la la la la la la la la la

THE KING. (to GAETAN, passing before him.)

Now what think you?

p

Ah! what a soul of fire Has our great Sire! la

Ah! what a soul of fire Has our great Sire! la la

la la la la la la la

mf

What queenly bear - ing! And I, long past my twen-ty years,

la la la la la la

la la la la la la

la la la la la la

Yet I can still, without much wearing, Get up and dance, if chance ap - pears.

la la la la la la

la la la la la la

la la la la

f Ah! what ea - sy mo - tion, Like the waves of o - cean; Stars of roy - al - ty,

f Ah! what ea - sy mo - tion, Like the waves of o - cean; Stars of roy - al - ty,

f La la la la la la la la la la la la la la

f *x*

Both su - perb to see !.... Gal - lant, gay, at - trac-tive, Limbs well turned and ac - tive,

Both su - perb to see !.... Gal - lant, gay, at - trac-tive, Limbs well turned and ac - tive,

la la la la la la la la la la la la la la

The first system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "Both su - perb to see !.... Gal - lant, gay, at - trac-tive, Limbs well turned and ac - tive," repeated twice, followed by a series of "la" notes.

Ah ! what a soul of fire Has our great Sire! Ah ! what graceful motion, Like the waves of o - cean !

Ah ! what a soul of fire Has our great Sire! Ah ! what graceful motion, Like the waves of o - cean !

La la la la la la Ah ! what graceful motion, Like the waves of o - cean !

sempre. f

The second system of the musical score also consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "Ah ! what a soul of fire Has our great Sire! Ah ! what graceful motion, Like the waves of o - cean !" repeated twice, followed by a series of "la" notes and then "Ah ! what graceful motion, Like the waves of o - cean !". The piano part includes the instruction *sempre. f* (sempre fortissimo).

Stars of roy - al - ty, Both su - perb to see! Ah! what grace-ful mo-tion,

Stars of roy - al - ty, Both su - perb to see! Ah! what grace-ful mo-tion,

The first system of the musical score consists of four staves. The top two staves are vocal parts, each with a treble clef and a key signature of two flats (B-flat and E-flat). The bottom two staves are piano accompaniment, with a grand staff (treble and bass clefs) and the same key signature. The lyrics are written below the vocal staves. The music features a mix of eighth and sixteenth notes in the vocal parts, and chords and moving lines in the piano accompaniment.

Like the waves of o - cean! Stars of roy - al - ty, Both su - perb to see!.....

Like the waves of o - cean! Stars of roy - al ty, Both su - perb to see!.....

The second system of the musical score continues the vocal and piano parts. It also consists of four staves with the same vocal and piano parts as the first system. The lyrics are written below the vocal staves. The music continues with similar notation, including eighth and sixteenth notes in the vocal parts and chords and moving lines in the piano accompaniment. The system ends with a double bar line and repeat signs.

THE KING. (*to GAETAN, all out of breath.*)

Ouf! I can no more! Your turn 'tis now, your Highness; To

The musical score for this system features a vocal line for The King in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line consists of eighth and sixteenth notes, with a final note tied to the next system. The piano accompaniment includes a steady eighth-note bass line and chords in the right hand.

RECIT.

GAETAN.

dance One step with the prin - cess. Ed - u - ca - ted in

This system contains the beginning of Gaetan's recitative. The vocal line is in a bass clef, and the piano accompaniment is in a grand staff. The key signature remains two flats. The vocal line has a slow, speech-like rhythm with some rests. The piano accompaniment provides a rhythmic foundation with eighth-note patterns in the bass and chords in the treble.

camps, I scarce know how to dance, But de - sir - ing to please, I shall be more at

The second line of Gaetan's dialogue continues in the same musical setting. The vocal line and piano accompaniment maintain the established rhythmic and harmonic patterns. The piano accompaniment features a consistent eighth-note bass line and chordal support in the right hand.

ease in sing - ing songs, than trip - ping toes fan - tas - - tic!

The final line of dialogue in this system concludes Gaetan's recitative. The musical notation follows the same style as the previous lines, with a vocal line in bass clef and piano accompaniment in grand staff. The piano accompaniment includes some more complex chordal textures in the right hand towards the end of the phrase.

Scol.

(made wretched.)

Ah! sire! both time and place are

Now he wants to sing a song!

wrong!

You take me for an i - diot stu - pid? I know that but too well, all too well; But we'll

seem not to see the "sell."

GAETAN. (*Speaking with stentorian voice.*) "The
Helmet Song!" (*Disturbance of the King,
and the Camérera.*)

THE HELMET SONG.

Allegro moderato.

The piano introduction consists of two systems of four measures each. The first system begins with a forte (*f*) dynamic. The music is in 6/8 time with a key signature of two flats (B-flat and E-flat). The melody is primarily in the right hand, featuring eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

GAETAN.

The vocal melody for Gaetan is written in the bass clef. It begins with a fermata on the first note. The piano accompaniment is in the right hand, with a piano (*p*) dynamic marking. The lyrics are as follows:

1st Verse. An ad - ju - tant of light armed in - fan - try, Resolved one day a change to buy,
 2d Verse. Beneath his casque good looks were pres - ent, And gal - lant bear - ing wins the day,

The vocal melody continues in the bass clef. The piano accompaniment includes a forte (*f*) dynamic marking. The lyrics are as follows:

In some good reg - i - ment of cav - al - ry, And this he
 He court - ed well a maid - en pleas - ant, And in an

gave as rea - son why; hour bore her a - way. 'Twas but to wear a hel - met Soon they in wed - lock were u -

shin - - ing, With red.... plume of hair,... bright and swell.....
nit - - ed, The hel - met with red,... horse - hair decked

.... Which holds its own 'gainst squalls com - bin - - ing; It
.... Set eve - ry soul in church de - light - - ed, And

pleased his taste, and taste will tell.... It looks well!
made in truth a loud ef - fect..... It look'd well!

f

it looks well! On his steed, the sol - dier mount - ed, And with gait that none dis-
it look'd well!

p

count - ed, Trot - ted off, a heav - y swell. It look'd well, it look'd well, it look'd well, it look'd

Mic. *f*
On his steed, the sol - dier mount - ed, Took a gait, that none dis-

Jos. *f*
On his steed, the sol - dier mount - ed, Took a gait, that none dis-

Scol. *f*
On his steed, the sol - dier mount - ed, Took a gait, that none dis-

THE KING. *f*
On his steed, the sol - dier mount - ed, Took a gait, that none dis-

G.
well!

Soprani. *f*
On his steed, the sol - dier mount - ed, Took a gait, that none dis-

Tenors. *f*
On his steed, the sol - dier mount - ed, Took a gait, that none dis-

Basses. *f*
On his steed, the sol - dier mount - ed, Took a gait, that none dis-

f

[illegible]

well! *f* Ta ra ta ta ta ta, *p* Ta ra ta ta ta ta ta ra ta ta ta

well! *f* Ta ra ta ta ta ta, *p* Ta ta ta ta ta ra ta ta ta

well! *f* Ta ra ta ta ta ta, *p* Ta ta ta ta ta ra ta ta ta

well! *f* Ta ra ta ta ta ta, *f* Ta ra ta ta ta ta ta ra ta ta ta

GAETAN. *f* Ta ra ta ta ta ta, *p* Ta ra ta ta ta ta ta ra ta ta ta

well! *f* Ta ra ta ta ta ta, *p* Ta ra ta ta ta ta ta ra ta ta ta

well! *f* Ta ra ta ta ta ta, *p* Ta ta ta ta ta ra ta ta ta

well! *f* Ta ra ta ta ta ta, *p* Ta ra ta ta ta ta ta ra ta ta ta

f *p*

ta Ta ra ta ta ta ta, ta ra ta ta ta ta ta ta ta ta.

ta Ta ra ta ta ta ta, ta ta ta ta ta ra ta ta ta ta ta.

ta Ta ra ta ta ta ta, ta ta ta ta ta ra ta ta ta ta ta.

ta Ta ra ta ta ta ta, ta ra ta ta ta ta ta ra ta ta ta ta ta.

ta Ta ra ta ta ta ta, ta ra ta ta ta ta ta ra ta ta ta ta ta.

ta Ta ra ta ta ta ta, ta ta ta ta ta ra ta ta ta ta ta.

ta Ta ra ta ta ta ta, ta ta ta ta ta ra ta ta ta ta ta.

ta Ta ra ta ta ta ta, ta ra ta ta ta ta ta ra ta ta ta ta ta.

3d VERSE.

But in his joy en-thu - si - as - - tic, His helm he wish'd at home to keep;

His wife, at this de - sire fan - tas - - tic, Refused in

that same room to sleep. Both be - ing e - qual - ly hot-

- head - - ed, De - clined at all points to re - lent.....

.... Ere passed the night on which they wed - - ded, They

f

sought di - vorce with one con - sent.. That was well!

(with rage.)

f

that was well! 'Twixt his helm and wife, the ques - tion Set - tled was at short sug -

p

p

- ges - tion, Trotted he a - way, pell mell. It was well, it was well, it was well! it was

Mic. *f*

'Twixt his helm and wife, the ques - tion Set - tled was, at short sug-

Jos. *f*

'Twixt his helm and wife, the ques - tion Set - tled was, at short sug-

Scol. *f*

'Twixt his helm and wife, the ques - tion Set - tled was, at short sug-

THE KING. *f*

'Twixt his helm and wife, the ques - tion Set - tled was, at short sug-

GAETAN.

well!

Sopranos. *f*

'Twixt his helm and wife, the ques - tion Set - tled was, at short sug-

Tenors. *f*

'Twixt his helm and wife, the ques - tion Set - tled was, at short sug-

Basses. *f*

'Twixt his helm and wife, the ques - tion Set - tled was, at short sug-

The musical score is written for a full vocal ensemble and piano. The vocal parts (Mic., Jos., Scol., The King, Sopranos, Tenors, and Basses) all sing the same line of music, marked with a forte (f) dynamic. The lyrics are: "Twixt his helm and wife, the ques - tion Set - tled was, at short sug-". Gaetan has a short vocal part consisting of the word "well!". The piano accompaniment is written for a grand piano, with a forte (f) dynamic. The music is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The score is divided into measures by vertical bar lines, and the lyrics are aligned with the corresponding vocal lines.

[illegible]

well! Ta ra ta ta ta ta, Ta ra ta ta ta ta ta ta ta

well! Ta ra ta ta ta ta, Ta ta ta ta ta ra ta ta ta

well! Ta ra ta ta ta ta, Ta ta ta ta ta ra ta ta ta

well! Ta ra ta ta ta ta, Ta ra ta ta ta ta ta ta ta ta

Ta ra ta ta ta ta, Ta ra ta ta ta ta ta ra ta ta ta

well! Ta ra ta ta ta ta, Ta ra ta ta ta ta ta ta ta ta

well! Ta ra ta ta ta ta, Ta ta ta ta ta ra ta ta ta

well! Ta ra ta ta ta ta, Ta ra ta ta ta ta ta ta ta ta

The musical score is written for a vocal ensemble and piano. It consists of eight systems of staves. The first four systems each have a vocal line (treble clef) and a piano line (bass clef). The last two systems have a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The tempo and dynamics are indicated by 'f' (forte) and 'p' (piano). The lyrics are 'well! Ta ra ta ta ta ta, Ta ra ta ta ta ta ta ta ta'.

ta Ta ra ta ta ta ta, ta ra ta ta ta ta ta ta ta ta.

ta Ta ra ta ta ta ta, ta ta ta ta ta ra ta ta ta ta.

ta Ta ra ta ta ta ta, ta ta ta ta ta ra ta ta ta ta.

ta Ta ra ta ta ta ta, ta ra ta ta ta ta ta ra ta ta ta ta.

ta Ta ra ta ta ta ta, ta ra ta ta ta ta ta ra ta ta ta ta.

ta Ta ra ta ta ta ta, ta ta ta ta ta ra ta ta ta ta.

ta Ta ra ta ta ta ta, ta ra ta ta ta ta ta ra ta ta ta ta.

THE KING. That is a capital song, and very appropriate!

MOSQ. (to GAETAN.) Prince, your apartment is on this side. Some one will conduct you thither, and afterward bring you back here, with the usual ceremony.

SCOL. I shall be there, to hand over to your highness the gold key of the bridal chamber.

GAE. Oh! you need not hurry!

SCOL. Princess, the nuptial chamber is just there. I shall have the honor of conducting you to it, escorted by the young girls, who are married at the same time as yourself. (She signals; the brides enter.)

185
CATHEDRAL BELLS WILL ERE LONG RING.

SCENE V. *The same and THE BRIDES.*

Chorus and Couplets.

Allegretto.

(they converse.)
pp



cres.



JOSEFA. *mf*

Ca - the - dral bells will ere long, Ring in the mid - night

THE BRIDES. *mf*

mf



poco marcato.

hour;..... Leave now, dear Princess, this throng, Love



guides you to his bower..... Soon the bells of

The first system of the musical score is in A major (three sharps). It consists of two vocal staves and a piano accompaniment. The vocal staves have a melody with a long note on 'bower' and a dotted note on 'Soon'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

the ca - the - dral mid - night hour will chime,.... Towards the nup - tial

The second system continues the melody. The vocal staves show a melodic line with a dotted note on 'chime'. The piano accompaniment continues with the same rhythmic pattern, with some chords in the right hand.

f chamber turn you, Love waits there on time, *dim.* Love waits there on

The third system includes dynamic markings. The vocal staves have a melodic line with a dotted note on 'Love'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The system ends with a 'dim.' marking.

time, Love waits there on

SOL. (to THE KING.)

time..... Sire, 'tis the hour when Roy - al
(The bridal apartments are shown to the prince and princess.)

High - ness should, to prince as well as princess, Duties of husbands and wives now re -

THE KING.
 - hearse. 'Tis a hard, trying mo - ment. Well! it might e'en be worse.

Moderato.
*1st. verse.*THE KING. (*coughs nervously, to clear his throat.*)*(coughs.)*

Mi - ca - e - la, dear! (Oh! both - er!) This would grand oc - ca - sion be,

(coughs.)

If your fa - ther were your moth - er, To address you so - ber - ly! Well, you

see, a husband, min - ion, Is,— is,— is a friend, in my o -

(coughs.) (coughs.)

- pin - ion, To,— to complete your ed - u - cation; Useless

pp

(coughs.)

'tis that I should farther follow up the ex - pla - na - tion! When I'm

rall.

mov'd, I cough and stutter, Heed not, pray, if now I mutter! When I'm mov'd, I cough and

a tempo.
(coughs.)

stut - ter! Useless that more words I utter, Of this trying ex - pla -

f *p*

- na - tion.

f

tr

tr

tr

2d. verse.
(to GAETAN.)

(coughs.)

If there myst'ries are in mar - riage, Veiling all would be ab - surd.

p

(coughs.)

These 'twixt us without mis - car - riage, May be cleared with half a word. Thus when I

give you my fair daughter, With the gra - ces that I've taught her, Control her well in such and

(coughs.)

such, But— Manage her, but not too much. Useless

pp

(coughs.)

'tis more words to utter In this trying ex-pla-na-tion! When I'm

rall.

mov'd, I cough and stutter, Heed not, pray, if I thus mutter! When I'm mov'd, I cough and

a tempo.
f (coughs.)

stut - ter! Useless 'tis more words to utter, In this trying ex-pla-

f *p*

- na - tion

f

tr

Meme mov't.

f

Scol.

Dear Prin - cess, the hour ad - vances, The prince, your husband,

p

1^o tempo.

turns on you im-patient glances; It is time your bri - dal apartments to reach.....

f dim.

1st SOP.

Ca - the - dral bells will ere long Ring in the mid - night

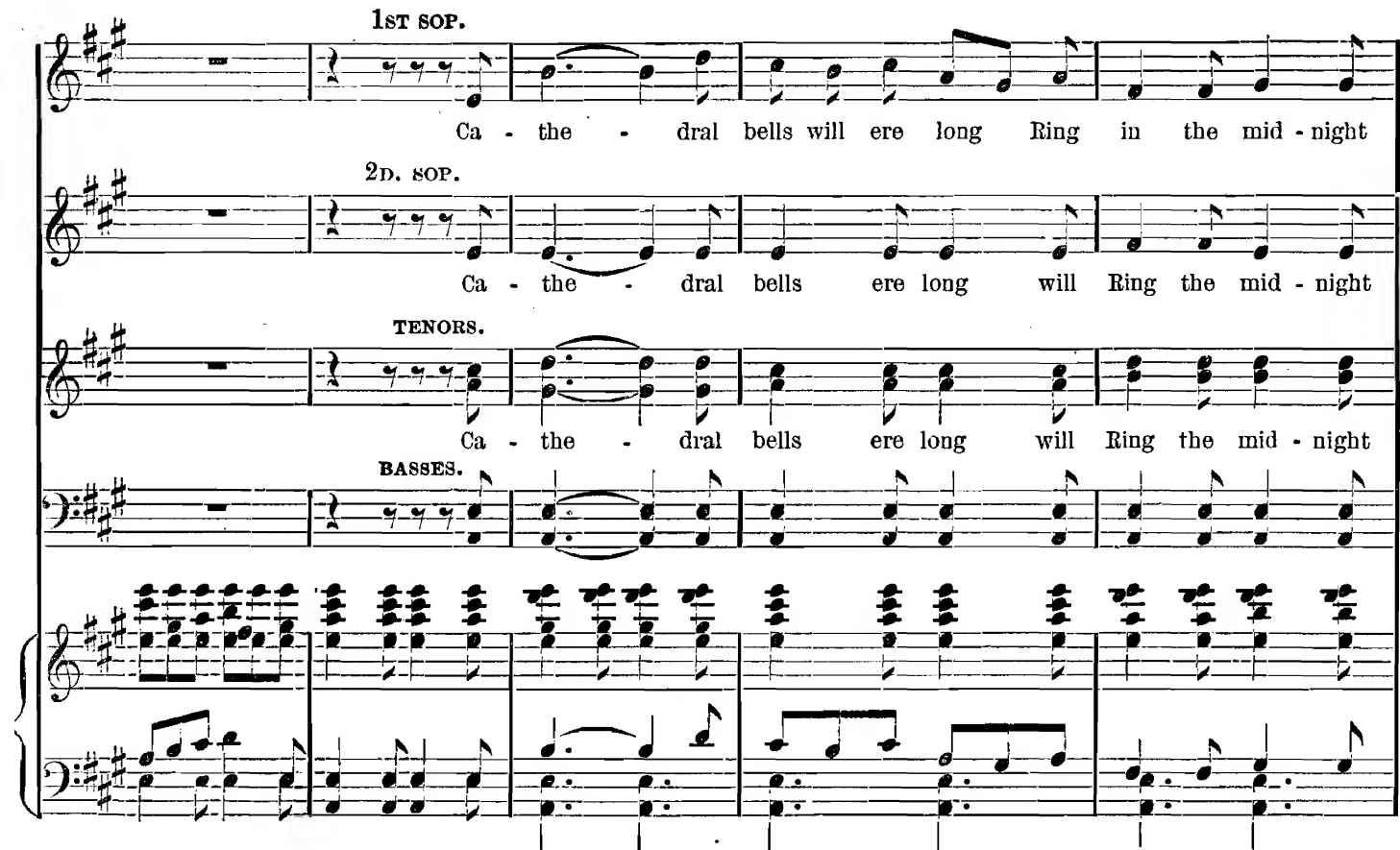
2D. SOP.

Ca - the - dral bells ere long will Ring the mid - night

TENORS.

Ca - the - dral bells ere long will Ring the mid - night

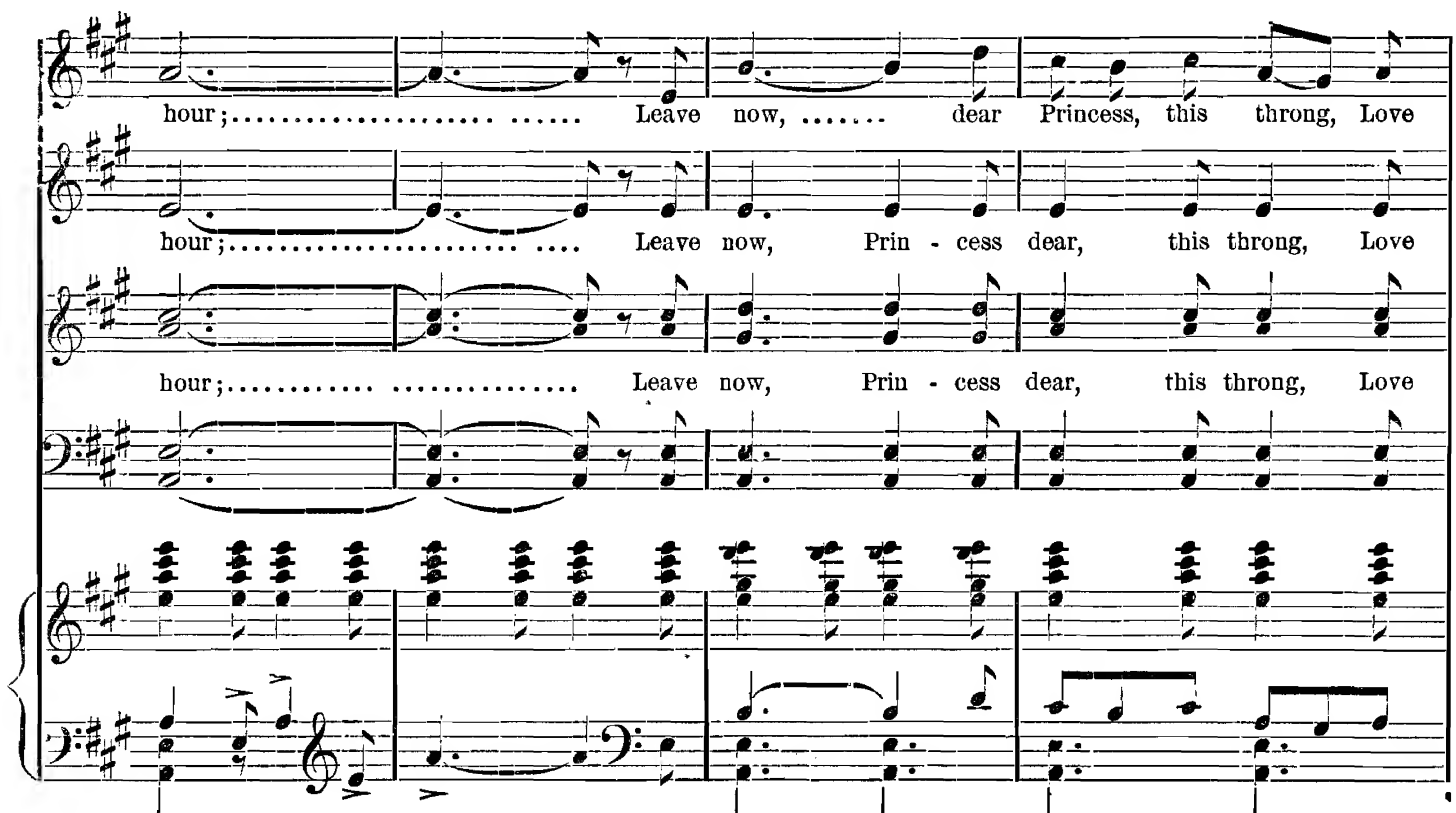
BASSES.



hour;..... Leave now, dear Princess, this throng, Love

hour;..... Leave now, Prin - cess dear, this throng, Love

hour;..... Leave now, Prin - cess dear, this throng, Love



guides you to his bower... .. Soon the bells of

guides you to his bower... .. soon the bells of

guides you to his bower... .. soon the bells of

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "guides you to his bower... .. Soon the bells of". The piano accompaniment is in bass clef with the same key signature. It features a series of chords and a melodic line in the right hand, and a bass line in the left hand.

the ca - the - dral mid - night hour will chime,.... Towards the nup - tial

the ca - the - dral mid - night hour will chime, Towards the nup - tial

the ca - the - dral mid - night hour will chime, Towards the nup - tial

The second system of the musical score continues with the same three vocal staves and piano accompaniment. The lyrics are: "the ca - the - dral mid - night hour will chime,.... Towards the nup - tial". The piano accompaniment continues with the same musical texture, featuring chords and a melodic line in the right hand, and a bass line in the left hand.

chamber turn you, Love waits there on time, Love waits there on

chamber turn you, Love waits there on time, Love waits there on

chamber turn you, Love waits there on time, Love waits there on

f *dim.*

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, with the first pair on top and the second pair below. The piano accompaniment is at the bottom. The music is in G major (one sharp) and 4/4 time. The lyrics are: "chamber turn you, Love waits there on time, Love waits there on". The first two vocal staves have a melodic line, while the third and fourth staves have a harmonic line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f* (forte) and *dim.* (diminuendo).

time, Love waits there on

time, Love waits there on

time, Love waits there on

The second system of the musical score continues the vocal and piano parts. It consists of four vocal staves and a piano accompaniment. The lyrics are: "time, Love waits there on". The first two vocal staves have a melodic line, while the third and fourth staves have a harmonic line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f* (forte) and *dim.* (diminuendo).

time.....

time.....

time.....

(The prince is led to the chamber on the left, by the pages; the princess to the chamber on the right, by the Camérera and the brides.)

p

The musical score is written for a piano and four vocal parts. The key signature is A major (three sharps). The piano part consists of three systems of grand staves. The first system includes a piano dynamic marking (*p*). The vocal parts are represented by four staves at the top, each with a 'time.....' instruction, indicating that the vocalists are to follow the tempo of the piano accompaniment. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble, with some melodic lines in the upper register.

197
MELODRAMA.



SCENE VI. THE KING. DON MOSQUITOS.

THE KING. Now, attention! With a joker like my son-in-law, we must be ready for anything. There are moments when I feel a desire to start him off on his travels; but I have sentiments of duty, and shall not forget that the balance of power of Europe is in my hands! All, so far, has been done as agreed upon.

MOSQ. Yes, sire. The sentinels are at their posts.

KING. Good!

MOSQ. The gates of the palace will be rigorously closed.

KING. All right!

MOSQ. All the rooms which surround the bridal apartments will be the object of special surveillance. To conceal the appearance of rigor, I have stationed musicians there, and have given orders that, if a door or window is opened, the national hymn shall immediately be played.

KING. Excellent precaution!

MOSQ. So soon as the people on duty have departed, and the bell of midnight is sounded, nobody can leave here—man or women.

KING. That is as I recommended! We must be prepared at all points. What a joker he is—my son-in-law!

MOSQ. Sire, some one is leaving the apartments of the princess.

KING. Perfect! We have nothing more to do here. I go to watch over, personally, the execution of orders.

SCENE VII. The same. SCOLASTICA. The Brides.

SCOL. Sire, I have accomplished the duties of my charge about the princess.

KING. Oh, it is not she who makes me uneasy! I thank you for your zeal. You may count upon it that nothing will be neglected on my part.

MOSQ. We shall neglect nothing.

KING. Come, colonel.

SCENE VIII. DONNA SCOLASTICA, then GAETAN.

SCOL. Brought up in courts, I have never sought to penetrate the secrets of the great. I cannot, at the same time, prevent myself from finding it very strange—the manner of our young prince. What can be his design? What are the motives of his conduct? 'Tis he!

GAE. (*Arrives by the left. To the Pages.*) Good night, messieurs. (*The Pages retire. To himself.*) Here I am! They have brought me here, all the same, and I have only one thing more to do. Oh! they have not seen the end as yet! I would like to find an occasion for scandal that would make them recoil when they believe they have reached the end! Ah! here is the little Camérera come back again.

SCOL. (*Making three steps and a curtsey.*) Prince, here is the key.

GAE. The key? Ah, yes! 'Tis for—(*Points to the bridal chamber; the Camérera smiles an answer.*) Amiable smile! But, in fact, (*Looking at her.*) she must have been well-looking in her day! I think I have got hold of my scandal! (*He approaches her with a sigh.*) If we had time I would explain to you—

SCOL. What, then, monseigneur?

GAE. This key is destined to open a lock, is it not?

SCOL. Yes.

GAE. Suppose one wanted to open another one with it?

SCOL. It would not fit!

GAE. Precisely! Well, this is also the key of the situation. There is a woman towards whom my heart ought to have gone out

voluntarily, and, instead of that, there is another! Ah! I am much to be pitied!

SCOL. Monseigneur!

GAE. (*Taking her hand.*) Tell me—tell me you pity me!

SCOL. I do pity you, monseigneur!

GAE. Thanks for that kind word! (*He puts his arm around her.*)

SCOL. (*Edging off.*) Monseigneur!

GAE. (*Aside.*) She will cry out, and make a devil of a rumpus!

SCOL. (*Aside.*) What a ray of light! This, then, is the secret of his coldness for the princess! That I should have made such a lively impression upon him!

GAE. You pity me, madame! Ah! you have understood me. (*Approaching her.*) Tell me your first name.

SCOL. Monseigneur—Inesilla Vittoria Scolastica Nepomucena.

GAE. Well, Inesilla Vittoria Scolastica Nepomucena, there are mysterious sympathies that draw one soul to another. We would fain struggle against them—we cannot. We wish to conquer them, but we cannot. (*Again putting his arm about her.—Aside.*) Try to get her near the bell-pull!

SCOL. Monseigneur, princes are made to control others—

GAE. And they ought to control themselves! I know that!

SCOL. I referred to others!

GAE. Ah! (*Aside.*) She does not ring!

SCOL. The obedience of subjects is a principle without which the monarchy would be essentially changed. (*She gazes tenderly at him.*)

GAE. Ah, bah! (*Aside.*) But in place of ringing, it seems to me—well, as if I were taken in!

SCOL. And for a spirit well born, that obedience has an unspeakable charm (*The Prince moves off a little, the Camérera follows him*), like everything that springs from a sentiment of duty!

GAE. Could I have expected that? (*Pushing her away gently.*) Well, well, I shall know what to rely upon in your sentiments. (*Quickly.*) Inesilla Vittoria Scolastica Nepomucena!

SCOL. Monseigneur!

GAE. You may retire.

SCOL. But, monseigneur!

GAE. You may—

SCOL. I obey. (*She makes three steps and a curtsey*) Monseigneur! (*A reverence. Aside.*) Never mind; I have read his heart! He will come to it! (*She retires by the little door in the first plan, at the right, after having made a third reverence, always backward.*)

SCENE IX. GAETAN alone.

GAE. Well, she is a tough one! I think that after that, the best I can do is to try and escape. (*He half opens a door in the back, the national hymn is heard.*) Good! (*He shuts the door.*) I am kept in sight, which is not saying much, for the ears belong to the party. (*Looking out of the window.*) The window is low, and leads to the lawn. Try it? (*Half opens the window, the national hymn is heard again.*) Good! A military band under the window. (*He closes the window.*) They have thought of everything! (*He looks at the little doors in the first plans, right and left.*) The little doors? (*Pointing to the right.*) Yes, but then I risk meeting the Camérera in the darkness, who has the sentiment of duty! (*Goes to the left.*) By this way? (*He half opens the door, very slowly.*) No music! Have they committed a blunder of forgetfulness? Well, I'll try it! (*He goes out with great precaution.*)

SCENE X. *At the moment when the little door closes, the door of the nuptial chamber at the right opens, and the princess comes out, in an elegant night costume, her head covered with a short veil. The light is partly turned down.*

MICAELA. He is gone. I watched through the key-hole and saw him depart. It is just what he said to me in the garden. And, meanwhile, I was in the bridal chamber, waiting, and instead of going away, he should have said to me so many things that papa did not want to say to me! I hoped he would recognize me, but he did not even look at me.

WITHIN MY SMALL ROOM, LONE AND COWERING.

Allegretto. MICAELA.

1. With -
2. When

Allegretto ♩
mf

- in my small room, lone and cower - ing, I quake at sounds how - ev - er slight; Be -
first I ap - peared in his pres - ence, In my court robes that all did move, The

p

- neath the dim light, pale and lower - ing, His step I watch for through the night From
princeshow'd me no co - al - es - cence, Although he loved me with true love. He

me he flies, and all life's brightness With my be - loved as tru - ly
had not skill to rec - og - nize me, Yet I could not though I should

goes; And yet, I think, to me he owes A call, were it but through po -
try, Go take his hand and say, "'tis I, My lord and mas - ter, why des -

- lite - ness! How the men are but awkward wights! How the men are but awkward
- pise me!" How the men are but awkward wights! How the men are but awkward

wights! Heed - less of their un - ques - tioned rights, Which they'd use, were they on - ly

rall.

- ty!

mf

SCENE XI. MICAELA. JOSEFA.

MICA. What is to be done now? (*Hears a door open.*) Some one coming?

JOSE. Pardon—I— Ah, princess! is it you? What a meeting! Just fancy to yourself that it has been impossible to get out of the palace. I am a little belated. I wanted to speak a few words to poor Morales. Well, a husband of the morning, who is obliged to pass the night of his wedding-day on duty as a sentry—that is not pleasant! We have talked for about two minutes, and then he was recalled for service. I heard them close all the doors, and wherever I have tried to pass out, I have found a sentinel with "Nobody passes here!"

MICA. Truly! But the prince cannot go out as well. He will be compelled to come back here.

JOSE. The prince?

MICA. Yes. He has departed. He keeps his word. Oh, you have done well to come back! You have given me an idea. Yes, 'tis this. My chamber of former days is there! (*Pointing to the little door on the right.*) Ah, well, my poor Josefa, I have a sort of right to enter there. Stay here and keep watch. (*She goes out quickly.*)

SCENE XII. JOSEFA. Then MORALES.

JOS. What is her project? I don't know; but since I met her, I have less fear! In these great corridors, in these galleries, one would think the statues were alive. It seems as if the shadows moved about me!

VOICE. (*Outside.*) Sentinel, be on your guard!

JOSE. (*Trembling.*) Ah, mon Dieu! (*A door in the back opens; MORALES enters with a lantern.*)

MOR. (*Dimly perceiving JOSEFA, who turns her back to him.*) Who goes there? Advance, and give the order!

JOS. Oh, monsieur, 'tis not my fault!

MOR. What? That voice? (*Holds up his lantern.*) Josefa!

JOS. Morales!

MOR. Still in the palace!

JOS. Impossible to get out!

MOR. I will not complain, since I have met you; but what are you doing here?

JOS. Hush! 'Tis some grand mystery! Imagine to yourself that the prince, instead of being with his wife, is roaming through the corridors.

MOR. Truly!

JOS. And the princess also. I think she is looking for him.

MOR. They will not go far. But the affairs of the great people are not ours. Oh, my dear little Josefa! do you realise that we are married since this morning?

JOS. I know it!

MOR. Do you know that we have scarcely had time to say that we love each other?

JOS. That is true!

MOR. Do you know that I have not yet embraced you?

JOS. If—when I bade adieu to you, not long ago.

MOR. A parting kiss—that does not count! Oh, life is a droll thing! To think that we are both here waiting, and that our masters are roaming the corridors!

JOS. When they might be there—alone, and so happy!

201
THIS IS THEIR NUPTIAL CHAMBER.

Couplets in duo.

(They look in at the bridal chamber, of which the princess has left the door open.)

JOSEFA. *Allegretto.*

Allegretto.

mp

This is their nuptial chamber splendid! If we were but as near our own,
Ours, though not rich nor so ex- tend - ed, Would sweet-er far be than the throne. We've no
gold, no gay silk - en cur - tain, Our small bed - room to dec - or - ate, But, true
love and pleas - ure more cer - tain, Are the rich - es that us a - wait.

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There Love would spread his gol- den pin - ions, There, we these ten - der words might sigh: I
 MORALES.

love you, I love you, I love you, I love you, I love you, I love you! Then si - lent,

wait re - ply; Letting words in sweet si - lence die, Letting words in sweeter si - lence die!

Oth - ers, to-day we've seen u-ni - ted, For worse or bet - ter, all their lives:

Twelve burning bridegrooms have been plight - ed, Twelve ten-der maids have been made wives, A

night to be re-mem-ber'd this is! It can't be told, but may be guessed; How many

warm and man - ly kiss - es On two doz - en lips have been pressed!

Where love may spread his gold- en pin - ious, There, we these ten - der words may sigh: I

MORALES.

The first system of the musical score is in 2/4 time and the key of A major (three sharps). It consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of three sharps. The piano accompaniment is written for both the right and left hands, with a treble and bass clef. The system concludes with a double bar line and a 2/4 time signature.

love you, I love you, I love you, I love you, I love you, I love you! Then si - lent,

The second system of the musical score continues in 2/4 time and the key of A major. It features a vocal line and a piano accompaniment. The vocal line includes the lyrics "love you, I love you, I love you, I love you, I love you, I love you! Then si - lent,". The piano accompaniment is written for both the right and left hands. The system concludes with a double bar line and a common time signature (C).

wait re - ply; Letting words in soft si - lence die, Letting words in sweetest si-lence die, in silence

The third system of the musical score is in common time (C) and the key of A major. It features a vocal line and a piano accompaniment. The vocal line includes the lyrics "wait re - ply; Letting words in soft si - lence die, Letting words in sweetest si-lence die, in silence". The piano accompaniment is written for both the right and left hands. The system concludes with a double bar line and a common time signature (C).

morendo.

Ped.

MOR. (*Thinking he hears a noise, goes up back.*) Ah! 'tis nothing—nobody. Say then, JOSEFA—a bridal chamber ought to be something fine to see! Suppose we should take a look at it for a moment!

JOSE. You think so? It would be indiscreet!

MOR. What! when there is no one there? Stay! See how hand-

somely furnished it is. Come and look.

JOSE. I dare not!

MOR. I pray you, come! (*They hear a noise.*) Oh! take care! A lantern! 'Tis the watch on his rounds. Come, let him not surprise us here!

JOSE. I am afraid! (*They enter, the door closes.*)

SCENE XIII. THE KING. *With a lantern and halberd. Then MOSQUITOS.*

KING. I have insisted on convincing myself with my own eyes, if my orders were well executed. All goes well. If the prince had some thought of flight, he must necessarily be brought back here. Oh! on strategy nobody can give me points. Let us see. This is the bridal chamber. (*Turns on his lantern.*) 'Tis warm. (*Approaches and listens—sound of kisses.*) I seem to hear—(*Renewed sounds as before.*) Yes, there is no mistake about it; they are kisses, which are not less tender for being legitimate. (*Changing his lantern from one hand to the other.*) It burns! The European balance is assured. Now I will go to bed. I

have well caught him, in the fact! I cannot—I must still watch, though fainting from weariness. Off now, but without noise. (*He half opens one of the doors in the back. The National Hymn is heard.*) Silence! It is I! (*The National Hymn, suddenly interrupted, ends with a "quack."*) There is no more trouble; now you can go to bed.

DON MOSQ. (*Appearing at the back.*) Ah! well, sire!

KING. Well! well, my friend! the balance is assured. Let us make a round, ourselves, to watch over the repose of the married pair. Go on before, and light the way. Make no noise. Sentinals, be on your guard!

SCENE XIV. GAETAN.

GAE. (*Reenters by the little door on the left.*) Impossible to get out. Devilish music! Where am I? (*Approaches the window and looks about him.*) Stay! I have done nothing but turn round in a circle. I have come back to the point of departure—the bridal chamber! Well, no! I will not enter there, even if

I must pass the night in this chair. (*Arranges an easy-chair. At that moment the little door at the right opens, the princess in her peasant costume of the first act, appears, bearing a tray, upon which is a lighted candle, and a collation. The obscurity ceases.*) How! who goes there?

SCENE XV. GAETAN. MICAELA.

MICA. Pardon, monseigneur, I did not expect to meet your highness. I had orders to bring this lunch for the married couple.

GAE. (*Observing her.*) 'Tis the pretty JOSEFA, the wife of MOR-ALES. Poor fellow! he is somewhere doing duty to prevent my escaping.

MICA. (*Making a movement—as if to retire.*) Excuse me for having disturbed you!

GAE. You have not disturbed me,—quite the contrary! (*He looks at her smilingly, aside.*) What an idea! That would be droll!

MICA. (*Aside.*) How he looks at me!

GAE. I have not observed you to-day among the twelve brides.

MICA. I recalled, monseigneur, some foolish things you said to me yesterday, and kept myself discreetly in the second rank.

GAE. Naughty one! you have laid aside your bridal dress.

MICA. Yes, I have resumed my dress for the service of the princess, and the wedding night, for me, is put off 'till tomorrow morning, when they shall have relieved guard.

GAE. All right. I am very glad of it; I could not be more so. This is a vengeance more agreeable than the other.

MICA. I will now retire, monseigneur.

GAE. No, stay. (*Aside.*) If she should have the same ideas as last evening, the other had—about the obedience due to princes! (*Aloud.*) Stay, I command you!

I, MY DUTIES ALWAYS ATTEND TO.

No. 16. Grand Duo and Bolero.

*Allegro moderato.*MICAELA. (*Feigning humility.*)

Allegro moderato.
p espressivo.

I, my du - ties al - ways at -

- tend to; But the prince gives command; Each subject, that must bend to; I o - bey; And

GAETAN.

here I stay! Thanks! don't go! Prin - ces' roles are use - ful sometimes, You

MICAELA.

GAETAN.

know! Whate'er your highness or - ders will scarce be a - larming! I'm almost starved.

(MICAELA, without a word, brings a little table, and places thereon the prepared collation, and waits on the prince.)
(Aside.)

By Jove, she's tru-ly

charm - ing! I ne - ver saw such grace as this, be - fore.....

(In turn he fills his glass, and offers it to her.)

GAETAN.

MICAELA.

espressivo. Come, drink with me! I dare not, mon - sei -

GAETAN.

MICAELA. (takes a place at the table.)

- gneur Come drink with me, I command you, my beau - ty! I o - bey;

GAETAN.

but 'Tis not for me. as you must see, To use your glass ex-cept thro' du - ty. What

mat-ter? I'd be far bet-ter pleased with the wine, If your lips touch'd the glass ere did

leger.

What a joy-ous feast.... is this tête-a-tête - ing! Af-ter such a day of sad-ness and

mine. What a joy-ous feast.... is this tête-a-tête - ing! Af-ter such a day of sad-ness and

leger.

sighs.... Ah! my heart may beat! While thus gai-ly fêt - ing! For 'tis love's own light that shines in his

sighs... Well my wedding night.... gai-ly cel-e-brat - ing! Seeing love's own light in her brilliant

eyes. Well my heart may beat, my suc-cess is

eyes. 'Tis my wedding day, I'm now cel-e-brat-ing,

poco rall.

wait - ing ; For 'tis love's own light sparkling in his eyes, Yes, 'tis love's own light that shines in his

Let me find love's light sparkling in your eyes....

suivez.

a tempo. p

eyes! What a joy-ous feast.... is this tête - a - tête - ing! Af - ter such a day of sad - ness and

p

What a joy-ous feast.... is this tête - a - tête - ing! Af - ter such a day of sad ness and

cres. f p

sighs.... Ah! my heart may beat!.... While thus gai - ly fête - ing! For 'tis love's own

cres. f p

sighs... Yes, my wed - ding night.... I am cel - e - brat - ing! While I see love's

cres. f p.

light that shines in his eyes, Ah! yes 'tis love's own brilliant light, That shines in his
light that shines in her eyes, Ah! let me see the brilliant light in your

eyes. Think you 'twould
eyes. But song doth follow super!

GAETAN. (*pointing to the bridal chamber.*)

do! If one should hear! Bah! Now the princess

(goes and locks the door.)

sleeps, And ve - ry sound - ly too!

The first system of the musical score. It consists of a vocal line (soprano) and a piano accompaniment (grand staff). The vocal line has the lyrics "sleeps, And ve - ry sound - ly too!". The piano accompaniment features a descending melodic line in the right hand and a more static bass line in the left hand. There are triplets in the final measure of the vocal line.

MICAELA.

GAETAN. Is it your wish? is it your

Sing a - way, dear, you must me o - bey, now.


The second system of the musical score. It features a vocal line (soprano) and a piano accompaniment (grand staff). The vocal line has the lyrics "Is it your wish? is it your" and "Sing a - way, dear, you must me o - bey, now.". The piano accompaniment features a more active melodic line in the right hand and a supporting bass line in the left hand. There is a forte (f) dynamic marking in the piano accompaniment.

wish? Just as you say..... now!

The third system of the musical score. It features a vocal line (soprano) and a piano accompaniment (grand staff). The vocal line has the lyrics "wish? Just as you say..... now!". The piano accompaniment features a more active melodic line in the right hand and a supporting bass line in the left hand. There are sforzando (sfz) dynamic markings in the piano accompaniment.

GIPSY GIRL.

BOLERO.

Vivo. 


MICAELA.



1. One night, Jo - sé, Cap - tain of lan - cers,... .. By
2. The gip - sy re - turned towards her dwell - ing,..... When



chance a young gip - sy girl met.... .. The Cap - tain was ea - sy in
met she a hand - some young beau..... Said he, would it please you, young

mor - als,..... And home to his lodge took his pet..... Sit
maid - en,..... To list to my song ere you go..... The

down, said he, dar - ling, be mer - ry..... We'll sup, here our ta - ble is
youth had a voice sweet and ten der, The gip - sy gave ear with de -

p

Variation.

spread..... The gip - sy, whom noth - ing as - ton hark - - - ish'd—I'm
- light..... Once more, a - gain, glad - ly I'd hark - - - en! And

hung - gry, al - low me, she said..... All right, since she
once more the youth waked the night..... But fine weath - er

f

seem'd well and act - ive, Af - ter des - sert, fun we shall see. Soon he
 changed to a show - er, Shel - ter quick - ly must be ob - tained. Drooping,

pp

found her sweet and at - trac - tive; Bade he, quick - ly, all should be cleared.
 lan - guid, glad - ly the gip - sy Took the arm of her new found friend.

pp

Here! said the bold Captain, all flam - ing, Come, give me a kiss, gip - sy, dear! No!
 Thus, while the youth's spirits were live, - ly, Sighs broke from the gip - sy girl's heart. But,

laugh - ing - ly said the brown maid - en, And, off with a bound she went clear! Ah!.....
 All at once clear'd up the weath - er, And they as quick drifted a - part! Ah!.....

ah!..... ah!..... Man - u - el -

- i - ta! Gip - sy bru - nette; young girl, is she, Some - what fan - tas - tic, Man - u - el - i - ta,

Gip - sy bru - nette. loves but to beat her tambour e - las - tic. Ah! la.....

sf

sfz

la la la la la la la la la ah! la... la la la la la la la la la.....

sfz

sfz

ah! la..... la la la la la la la la ah! la..... la..... la la la

sfz

sfz

sfz

1st.

2d.

GAETAN.

I like you song, your sing with taste and

Allegro.

MICHAELA.

What then? What! a kiss? no!

skill; Your kiss-es must be still far sweet - er, Give me one!

no! The Gip - sy, as you'll find, is quick at wit, or fleet - er, Like; her too, in

wits I'll beat her, but noth - ing more.
GAETAN.

Bah !

(*escaping.*)

Tru - ly so !

You dare re - sist your Prin - ce's will? Come, that kiss, I ex - act it! And, it

Let me go! let me

may be— That at that game, I more strength, too, may claim.

cres.

(laughing.)

go! Or from the win-dow, like her, I my - self will throw.

(speaking.) (alarmed.)

Dev - il take that band be -

f *p*

(singing.)

- low! Open it not, open it not, o - pen not; I was

plus lent.

wrong, I was wrong!

espressivo.

Andantino non troppo lento.

Your par - don, darling, Ah! for - give me, sweet. I don't de - mand it, I ask it at your

Andantino non troppo lento.

p

feet. Through my re - morse your con - fi - dence re - store me, Turn towards me

MICHAELA.

still, those bright eyes, I en - treat. Ought I still an - ger thus be show - ing, When he begs pardon at my

feet, By sweet ap-peals..... with love o'er-flow - ing? Can I re-pel the husband who doth me en-

The first system of the musical score. The vocal line is in G major, starting with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

GAETAN.
- treat? Let no distrust or fear re - prove ... you, But speak, be-fore the pre-cious moments

The second system of the musical score. The vocal line is in G major, starting with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

fly. The sweet-est words that lips can frame, "I love you, in whis-pers

The third system of the musical score. The vocal line is in G major, starting with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

MICHAELA.
gen-tle as e'er from love's lips came! How can I say to him, I love you? Yet, if this golden chance go

The fourth system of the musical score. The vocal line is in G major, starting with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

by. My heart would ev - er - more re - prove me, And so the words to murmur soft and low, I'll

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by a series of eighth and sixteenth notes. The piano accompaniment (grand staff) consists of chords and single notes in the right and left hands, primarily using the G major triad and its inversions.

try!
GAETAN. To say it soft and

Say, then, I love..... you! in ac - cents low, Ah! say it soft and

The second system of the musical score. The vocal line (treble clef) has a rest for the first two measures, then begins with a half note G4. The piano accompaniment (grand staff) continues with chords and single notes. The lyrics are spread across the vocal line and the space below the piano part.

low, all sweet and low! Well, then yes, I con - fess, That I love

low, all soft and low!

The third system of the musical score. The vocal line (treble clef) continues with a half note G4, followed by a series of eighth and sixteenth notes. The piano accompaniment (grand staff) continues with chords and single notes. The lyrics are spread across the vocal line and the space below the piano part. The system ends with a double bar line and a repeat sign.

Allegro non troppo.

you! *f* I am wild..... with de-

Allegro non troppo.

f *f*

- light..... when I hear his a - vow-al;..... At the mo - - ment of love's warm be -

poco

- stowal I trem - ble in my fright.

a tempo.

GAETAN. *f*

What have you... still to fear?..... . Ah! come, my best be -

rall.

While I make..... my love known.... My heart wild - ly doth
 - loved one! Let me feel..... near my own Your warm heart fond - ly

beat..... While I make my love known, My heart doth wild - ly
 beat. Let me feel near my own, Your warm heart fond - ly

a tempo.
 beat. Ah! trem - ble thus no more, my darling, 'Tis love..... throws you, now in my

Suc - cess has crown'd my plans com - plete - ly; How es - cape then from his fond

arms,

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The vocal line begins with the lyrics "Suc - cess has crown'd my plans com - plete - ly; How es - cape then from his fond" and ends with a comma. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments.

arms?

Ah! yield you to the force that stirs you; I love..... you, re - sist not love's

The second system of the musical score. The vocal line continues with the lyrics "arms?" followed by "Ah! yield you to the force that stirs you; I love..... you, re - sist not love's". The piano accompaniment continues with the same rhythmic pattern, featuring a steady eighth-note bass line and a treble line with chords and melodic fragments.

Suc - cess has crown'd my plans com - plete - ly, How es - cape then from his fond

charms.

The third system of the musical score. The vocal line repeats the lyrics "Suc - cess has crown'd my plans com - plete - ly, How es - cape then from his fond" and ends with "charms.". The piano accompaniment continues with the same rhythmic pattern, featuring a steady eighth-note bass line and a treble line with chords and melodic fragments.

arms? I trem - ble still! Ah!.....

GAETAN.

Why trem - ble still?..... What have

..... While I

you yet to fear?..... Ah! come, my best be - lov - ed, Let me

make..... my love known, My heart with fear doth wild - ly, wild - ly beat. By his

feel..... near my own Your lov - ing heart still warm - ly beat. What have

rall. *a tempo.*

ten - der-ness dear..... Is my heart.... strange - ly moved..... While I
 you..... yet to fear?..... Ah! come my best be - lov - ed;..... Let me

ff

make all my love known..... I can feel.... my heart beat..... While I
 feel..... near my own Your true heart fond - ly beat. Let me

make my love known, Ah! my heart doth wild - ly beat. Ah! my heart beats with
 feel near my own Your warm heart fond - ly beat. Come, in my

dim.

dim.

dim.

dim.

fright, Yes, my heart beats with fright! Ah! me! I

arms, come, On my heart, no more to

trem - ble still with fright! From his arms ne'er to

part, Come to my heart, From my arms ne'er to

part! (Voice of the KING is heard in the wing.) Sentinel! be on your guard!

part!

a tempo.

dim.

(GAETAN and MICAELA, surprised, separate for a moment, then fall into each other's arms.)

On..... your heart.....
On..... my heart.
tres long.

rall. *pp* *piu lento.*

Curtain falls.

f

sfz

End of 2d Act.